

THE REPORTER

OF THE

STRASSBERGER

CONSERVATORIES OF MUSIC.

ST. LOUIS, MO.

Vol. 8

SEPTEMBER, 1908

No. 9.

At Teachers every one an artist. All branches taught. Pupils may enter at any time. Terms reasonable. Diplomas awarded. Catalogue Free.

Many Free Advantages. Private Recitals every Monday. Popular Recitals, two to three a week, with artist accompaniment. Free and partial scholarships. Concerts, etc.

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STRASSBERGER

CONSERVATORIES OF MUSIC.

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2200 ST. LOUIS AVENUE.

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ST. LOUIS MO.

FACULTY OF THE

Strassberger Conservatories of Music,

North Side, 2200 St. Louis Avenue

South Side, Grand and Shenandoah Avenues

The Most Reliable, Complete and Best Equipped Music School, with the Strongest and Most Competent Faculty ever combined in One Conservatory in St. Louis and the Great West.

Re-Opening Season 1908-1909, September 1st 1908

With Fifty-One of the Most Accomplished and Prominent Instructors in all its Branches

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"THE REPORTER"

Devoted to the interest of pupils and patrons of the Strassberger Conservatories of Music.

Published in September, December and June.

J. W. SNEED, Editor

INTRODUCTORY

The aim of these Conservatories are, and always have been, to instill in pupils a thirst for knowledge, an inclination for conscientious, thorough work, and by so doing to build up a broad musical education in the fullest sense of the term, not merely a superficial knowledge in any one branch. The success which has crowned its efforts is sufficient evidence that its standard of excellence has been fully maintained, and its achievements duly appreciated by the earnest student.

The methods employed will warrant the most careful consideration, and special attention is called to the advantage to be derived from the system here pursued, bringing to the pupils the direct influence of a thoroughly competent faculty and surrounding them with that musical atmosphere so essential to rapid and successful progress.

Harmony Classes

New Harmony Classes will be arranged in the latter part of October to commence the first week in November.

Instructions at the Home of Pupils

Lessons given to pupils at their Home—arrangements may be made at the Conservatories offices at reasonable rates. Such pupils are enrolled on the books of the Conservatories and will be entitled to all its privileges.

Final Examinations of the Graduating Class

The annual examinations of the graduating classes took place May 30, 1908.

The examinations presented a severe and exacting test of scholarship for the graduating students; but all passed successfully and were heartily congratulated and commended for the excellence of their work by the Examining Board, consisting of the following members of the faculty: C. Galloway, (chairman), S. Bollinger, Mme. Dr. Goldbeck, Sig. G. Parist, H. Dibble, C. W. Kern, R. Poppen, R. Stempf, Grace Sheets, Mme. B. Strassberger, B. Strassberger and Director Strassberger.

The applicants for awards who successfully passed the examinations, were:

GRADUATES OF THIRD DEGREE.

Awards: Diploma of Artist Course and Medal of Honor. Willie Blair, from Walnut Springs, Texas; Olivia A. DeMette, from Belleville, Ill.; Theresa Ursula Dougherty, Lucille M. Ruehmkoef, Pearl E. DuBenrick, Irene H. Stockho, Olga A. H. Moellman, Theory and Piano; Herbert L. Stein, Theory and Violin.

GRADUATES OF SECOND DEGREE.

Awards: Diploma of Post-Graduating Course and Gold Medal. Olinda Bollhorst, William T. Rushing, from Bertrand, Mo.; Ernst W. Daab, from Smithton, Ill., Theory and Piano.

GRADUATES OF FIRST DEGREE.

Award: Diploma of Teachers' Course.

Edna Belle Murray, from San Jose, Cal., Eunice Clayton, from Collinsville, Ill., Florence Medart, Gertrude A. Heintz, Martha Ida Kamp, Elsie Schulz, Pauline Stifel, Elfrieda Burk, May Dorothy Randol, Viola Sophia Borbein, J. Errett Olive, from New Douglas, Ill., Leo V. Zumsteg, Waldemar C. Keital (the talented blind pupil), Piano and Harmony; Ruth E. Mulvihill, Oratory and Dramatic Art.

PRIVATE COURSE.

Award: A Certificate.

Theodora Anna Moeller, from Summerfield, Ill., Eva Frey, Ella Julia Nollau, Norma L. Boehm, Vocal; Frieda May Hoebener, from Freemont, Neb., Martin E. Jost, from East St. Louis, Ill., Violin.

Award: A Statement.

Clara Mernitz, Marguerite Krail, Theodor C. Hunter, Harmony; Alice Brouk, Piano.

Re-Opening

OF THE

Strassberger Conservatories of Music

Season 1908-1909

Tuesday, September 1st 1908

With 50 of the most accomplished instructors in all its branches.

The patronage of an esteemed public has been highly appreciated in the past, and a continuance thereof is hereby respectfully solicited; entire satisfaction is guaranteed.

The Northside Conservatory is admirably located at the southwest corner of Twenty-second and St. Louis Avenue and is accessible by the Cherokee and Eighteenth street car lines either way (the latter passes the Union Station), all other lines transfer to these lines.



NORTH SIDE CONSERVATORY BUILDING



SOUTH SIDE CONSERVATORY BUILDING

The South Side Conservatory

is beautifully situated at the southeast corner of Grand and Shenandoah Avenues, viz: Compton Heights, and is easily reached by the Grand Avenue, Fourth Street and Compton Heights street car lines, which passes the Conservatory both ways; the latter passes the Union Station. Other lines transfer to these lines.

Free Advantages

The Strassberger Conservatories offer more free advantages to their pupils and patrons than any other Music School in the west. These are of great value to students in completing their general musical education in the midst of a real musical atmosphere.

PUPILS' PRIVATE RECITALS—Are under charge of Madame C. Strassberger, Bruno Strassberger or G. Winter. They take place every week at the North or South-Side Conservatory, beginning in November. At these recitals pupils will play only for each other and help them to overcome the natural nervousness in playing before an audience. Parents and friends may be invited.

PUPILS' POPULAR RECITALS—Advanced pupils' recitals, under charge of Mr. C. Strassberger, are given 3-4 every month, to which all students, their parents and friends, are invited.

FACULTY AND ARTISTS' RECITALS—Artists' recitals and concerts are frequently given at the Conservatories halls during the season. These recitals are considered essential to good students in cultivating the taste for better music and in familiarizing them with the works of great masters. To these functions extra invitations are issued.

LECTURES ON HISTORY OF MUSIC—Lectures will be given frequently at the Conservatories by such experienced artists as G. Sheets, C. Galloway, etc., on subjects of old masters, and others in which full analysis of music in its development from ancient times to the present day will be shown.

LECTURES ON VOCAL MUSIC and composers will be given by Mme. Lemaire, the eminent vocal teacher. All these lectures will be found very instructive and interesting to students and their friends.

ELEMENTARY HARMONY CLASSES—This course of study comprises: The Rudiments of Music; Musical Notation, as scales, rhythm, signatures, chords progressions, key relationships, harmonizing melodies, etc. These classes are very important to students who desire to receive a thorough musical education. This course is free of charge to students.

ENSEMBLE SINGING AND EAR TRAINING CLASS—These classes are of great value and special care is taken to show the relationship of the different tones of the scales, correct phrasing, breathing, articulation, style and expression of melodies, etc. These classes are in charge of the great Mme. Lemaire.

VIOLIN CLASSES—These classes are a conspicuous feature in the violin department and an important adjunct of a thorough musical education. They are divided into the junior and senior class, quartets and quintets, etc., under the supervision of Bruno Strassberger, who directs the study of the most important works of classical and modern masters. Mme. B. Strassberger assists at the piano.

FREE AND PARTIAL SCHOLARSHIPS—The Strassberger Conservatories will award Seventy-six (76) Free and Partial Scholarships for this year, to talented music students of small means, to give such an opportunity to study music correctly and thoroughly.

TWENTY FREE SCHOLARSHIPS—entitling the holder to instruction free of charge, for one school year. Students of rare talent and intelligence will be eligible to such scholarships after they have made a satisfactory examination.

FIFTY-SIX PARTIAL SCHOLARSHIPS—entitling the holder to a liberal reduction from the regular rates for one School year.

This idea (first introduced in St. Louis by Director C. Strassberger, is entirely philanthropic, and no one who is able to pay the regular rates should apply for such a scholarship.

These scholarships are issued in the Vocal, Piano, Dramatic Art and Violin Departments, also in the Elementary Harmony, Violin, Orchestra and Vocal classes.

Application must be made on the regular Conservatories blank before September 10, of each year.

No charge will be made for examinations.

All scholarships are awarded by examination, which will be conducted at the Conservatories, from September 15, to September 30, each year. Candidates will be notified in due time when to appear at the Conservatories.

For application blank, address

C. STRASSBERGER

Grand and Shenandoah Avenues.

HERR FELIX HEINK,

Brother-in-Law of the great Schumann-Heink, is quite a prominent Acquisition of International Reputation



Herr Felix Heink.

Herr Felix Heink, born at the Castle, Kriebstein, Saxony, son of Felix Heink, late Counselor of the Regency at Court of Saxony, nephew of General Von Zeschau, military commander of Dresden; brother-in-law of Frau Schumann-Heink, the great international contralto, received his musical education at the Royal Conservatory in Dresden (piano) Dr. Prochazka, of Vienna (composition), Eug. Hildaeh and Signor Lamperti (solo singing); literary education at Count Vitzthum College; Herr Heink demonstrated great thirst for musical education when a child and began piano lessons at seven years of age, showing extraordinary talent for improvising, astounding musical memory, and often was invited to perform before the Prince Sizzo, of Schwarzburg-Rudolstadt.

Later, he made extensive and successful concert tours in several countries, and in the United States has held many important and responsible positions. At the Chicago Conservatory he succeeded Sherwood and Godowsky in the piano department and as an Artist, composer and author of Interpretation and Lecturer, he has a world-wide reputation; the later years he was connected with the New York Institute of Music and recently has been secured by Director Strassberger as one of the Piano teachers and lecturer of the Graduating and Artists department.

Herr Heink will give Classical Recitals this season.

THE LATE DR. ROBERT GOLDBECK.

Dr. Robert Goldbeck was one of the great artistic teachers of Piano and Theory at these Conservatories since he returned from London in August, 1902. He died at his home May 16, 1908, and the funeral services were held May 18, 1908, at the large auditorium of the Southside Conservatory; same was attended by a large number of prominent musicians, friends and pupils. Dr. H. Knotz of Chicago, delivered an excellent eulogy, the Paragon Quartet rendered several appropriate selections and Miss L. Ruehm Korf played "Melody of Love", one of Dr. Goldbeck's compositions.

The pallbearers were six of his pupils—L. Zumsteg, Wm. Rushing, R. Woltjen, A. Schmitt, F. Wilking and E. Daab. At the Missouri Crematory the Quartet sang a few more selections and Dr. Knott spoke a few words.

Dr. Goldbeck was a great musician of a world-wide reputation and a man of good qualities and excellent character—"for just and of word." The deceased is survived by his widow (nee Haenchen), two sons and one daughter.

"Palman Qui Meruit Ferat."



THE REPORTER

Piano Teachers of High Rank



MR. SAM'L BOLLINGER

Samuel Bollinger has demonstrated great ability as a naturally gifted Piano teacher of the highest rank. Since his connection with the Strassberger Conservatories as a teacher of the Graduating and Artist Departments, he has proven himself most competent, conscientious and deeply interested in his pupils' work.

He is a man of character, broad ideas and is a pianist and composer of wide reputation. He is an American and a graduate from the Royal Conservatory at Leipzig, completing his musical education under such world renowned teachers as Reinecke, Zwintscher, Schreck and Quasdorf. He was widely known as a teacher in Europe, and, on returning to America, established himself in San Francisco, where for eight years he was known as one of the most prominent teachers on the Pacific Slope. He comes to St. Louis from Chicago, where he has been associated as teacher with the eminent Rudolph Ganz.

As pianist, composer and teacher, Mr. Bollinger has been highly praised by the musical critics of the press and indorsed by the leading musical periodicals. As a pianist, he possesses a singularly sympathetic tone finished technique and an artistic and comprehensive interpretation that reveals the full musical content.

He is preparing to give a few Artists recitals of old masters' works, besides a few compositions of his own, this season, assisted by Mme. Bollinger, his wife, and others of the faculty.

MME. SAM'L BOLLINGER

Mme. Sam'l Bollinger studied piano with Armin Doerner, the well known Theodore Bohlmarin, and is a graduate of the Cincinnati Conservatory. She completed her musical education under her celebrated husband, Sam'l Bollinger. For the past eight years she has been his assistant teacher in San Francisco and Chicago, besides teaching at Ravenwood Conservatory. As a soloist she has appeared in many of the principal cities of the United States. Mme. Bollinger has also been engaged as teacher for the Strassberger Conservatories.

New Voice Trainer and Singer

Madame Agnes Whitehead-Lemaire, well known in the educational and concert field of England, comes of a noted family of English musicians. She received her musical education at the Royal Academy of Music, London, England, under such great masters as Garcia,

Randegger and Hilda Wilson. (Vocal), Walter Macfarren (Piano) John Millard (Elocution and Dramatic expression) Sir Betjman (Opera) and Ebenezer Prout (Theory and Lecturer).

This was the most complete course prescribed for Mme. Whitehead-Lemaire to become a thorough Vocal teacher. She graduated with the highest honor and was awarded the highest distinction, presented to her by Princess Louise of Schleswig Holstein personally, in honor of her great achievements. After several years of concert tours in England, the main cities of the British Isles, India, South Africa and Ceylon, she was entered and acknowledged as a registered teacher of the Associated Board of Education in Music of the English Government. Later, she was elected supervisor of the Royal Academy of Music, in Colombo, Ceylon, where her success as professor of voice was exceptional. She has sound and advanced ideas as to music teaching, is a competent lecturer and can illustrate points with conviction. Madame Lemaire's high soprano voice is birdlike in quality and has rare flexibility; it is clear and true, and the deeper tones are rich and well sustained.



MADAME AGNES WHITEHEAD-LEMAIRE

Director Strassberger is very fortunate in securing her to teach exclusively at his Conservatories.

She will prepare students for Opera, Concerts and Church work and will give a series of lectures for the benefit of the pupils' education.

Classes will also be formed of her pupils in sight reading, ear-training, rhythm, phrasing, etc.

Oratory and Dramatic Art

During the past year, the Oratory and Dramatic Art Department has gained in popularity and numbers. Representative work was heard on all recital programs, and a number of one act comedies were most successfully presented. The students of this Department, in addition to the Elocutionary and Dramatic training, receive a thorough course in English and Literature.

For the coming season, special classes for the study of Shakespeare will be formed; these will be open to students outside of the regular Department.

Shakespearian and other classical scenes and plays will be presented. These plays, together with the opportunities for public appearances at the regular recitals, afford the



MISS GRACE SHEETS

pupils an advantage not enjoyed in any other school in the city, and seldom surpassed in the largest schools of the East, where Dramatic Art is taught exclusively.

Miss Grace Sheets, the well known teacher of this department, will also give a series of Shakespearian lectures free to the students of the Conservatories.

Teacher's Normal Course

Kate E. Fisse, supervisor of the Piano Teachers' Normal Course, is a graduate of Piano, Harmony, General Theory and the special Piano Teachers' Normal Course of the New England Conservatory of Music, Boston, Mass. Mr. Strassberger has secured her in order to give the graduates a more thorough equipment and knowledge of piano teaching. This course cannot be too highly recommended to those who intend to make teaching their profession.

Students in the 4th and 5th grades of music are sufficiently advanced to join the Normal Course; before entering and teaching in the Normal Department, they must attend the preparatory course of ten lectures. Each Normal teacher is required to teach 2½ to 3 hours each week during the term of 30 weeks for one year or more and to prepare private and public demonstrations when called upon by the supervisor. Certificates will be awarded at the end of the Course.



KATE E. FISSE

Rates for Normal Course teachers will be \$15.00 a year—books extra—for the complete course, including 10 lectures and 30 weeks practical teaching study. Graduates of the Normal and Post Graduating Course will have the privilege, as long as they continue their studies, of teaching a few pupils in the Conservatories for which they will receive a small remuneration.

The classes in the Normal Department will consist of children between the ages of 6 and 10 years (or any beginners). These will be taught the complete rudiments and given the correct and thorough foundation for a sound musical education for a period of 30 weeks; one 2½-3 hours lesson per week. Rates \$12.00 for the School Year—Music extra—Children, as well as Teachers for the Normal Course, make your application before September 20, 1908.

PUBLIC SCHOOL MUSIC

First Introduction in St. Louis



Madame Eugene Dussuchal, who will be the Director of the Department of Public School Music and Methods, brings to the work an exceptional record as supervisor of music in the St. Louis Public Schools—Her rare tact and ability in presenting her subject in such a manner as to enable students in turn to give this work to others, is a guarantee of definite training and preparation in this line which cannot fail to equip teachers for certain success in Public School Music. There is a steady and constantly increasing growth in the demand for competent women and men thoroughly equipped for teaching and supervising of music in public and private schools. To enable students to prepare themselves to meet this demand, Director Strassberger has arranged a complete and comprehensive course of study, systematically and carefully planned, which enables the student to do thorough, practical and successful work. The work is normal in character, therefore students should be advanced as far as the 4th and 5th grades of study. An entrance examination is required. Instruction will be given privately, as well as in class. Those wishing to take the full course in one year, are required to finish the entire prescribed work of the various courses.

The Course of the Public School Music and Methods offers a definite preparation for supervision of Music in the Public Schools to cover all the Grammar Grades from Primary to High School. The time required to complete this course depends largely on the musical ability of the student.

For rates and course of study, see Catalogue.

Counterpoint & Composition Class Commences Sept. 18th 1908



PROF. CHARLES GALLOWAY

A great many graduates and pupils who have finished the course of harmony in the past years, are desirous to complete their course in theory. Director Strassberger therefore has arranged Friday, Sept. 18, 1908, to commence with the Counterpoint Class (including Composition) which will be in charge of the well known teachers of Theory and Organ at these Conservatories.

The study of Musical forms, Analyzing and Harmonizing given, and original Melodies, simple and double counterpoint. The sentence, phrase, section, motive, expansion and contraction of sentence, etc., will be taught in a simple and plain manner, so it will be very easy for most any student to comprehend and arouse their interest to inspire their thirst for a more thorough knowledge of musical sciences and art.

At the end of the course, private and public demonstrations will be arranged to give evidence of the students achievements in producing their own compositions of the lighter form: as Chorals, Gavottes, Rondos, Sonatas, Dances, etc., etc.

Applicants who wish to join this class, please send in your name before September 10, 1908.

New Master of Dancing



Prof. F. Leslie Clendenen

Director Strassberger takes great pleasure in announcing that he was fortunate enough

to secure Prof. F. Leslie Clendenen as the official Master of Dancing and Department for the Adult Class at the South side Conservatory.

This class has become very popular and the attendance so large that it was no more than just to the public to secure the most prominent, best known and efficient Dancing Master of the United States.

Prof. Clendenen has had over twenty-two years experience as a teacher of dancing of the modern school, and has gained a national reputation.

He was president of the National Association Masters of Dancing for several years and was chosen for three years in succession as the Official Instructor of that Association.

He has been instructor of dancing at the Kemper Military Academy, St. Katherine's College, Visitation Convent, etc.

He is the author of Clendenen's "Treatise on Dancing," also over one hundred other books on dancing and novelties, and "Eight Plays for Home Production."

In St. Louis, he has directed several musical comedies at the Odeon and other places with great success.

Mr. Clendenen was again chosen by the National Association of Dancing Masters as their Official Instructor at the meeting of that association in Chicago, June, 1908.

Class Nights now on Tuesdays

Conservatories Orchestra

The object of the orchestra class, which is under the special care of B. Strassberger, R. Poppen or C. Strassberger, is to afford all



BRUNO STRASSBERGER

qualified students and patrons of the Conservatories (ladies as well as gentlemen) who play an orchestra instrument, the opportunity to learn the scores of classic as well as modern masters in orchestral ensemble. There is no better schooling than this method of orchestra practice in the case of those who possess naturally instrumental ability. The members of the orchestra class receive the most facile training in orchestra routine, so indispensable to those intent on entering the musical profession, and a great aid to those who play merely for pleasure and still wish to play correctly.

Only a small fee of \$1.00 a month is charged to cover incidental expenses for strangers, and 50c a month for pupils of Conservatories. Make your application before September 10, 1908.

Graduating Exercises of the Strassberger Conservatories Class of 1908

Olympic Theatre -- Sunday, June 21st 1908

The annual graduation exercises of the Strassberger Conservatories were held at the Olympic Theatre on Sunday afternoon and evening of June 21st.

The theatre, which is the largest in the city, was unable to hold the immense crowds which attended. Both programs were of such high artistic merit as to resolve the commencement into concerts of pre-eminent musical and artistic excellence.

The pupils revealed splendid poise and assurance, and a thorough understanding of their various works; showing the thorough training and the indefatigable work of the graduating teachers.

Each participant on the program received enthusiastic applause and was rewarded with profusions of beautiful flowers and valuable presents.

The afternoon program began at 2:30 P. M., and long before that hour every seat in the theatre was filled and many people standing.

The opening numbers on both programs were overtures in quartet arrangement for two pianos with string quartet accompaniment.

In the afternoon, the Mozart "Magic Flute Overture," played by Eunice Clayton, Pauline Stifel, Elfrieda Burk and J. Errett Olive; and in the evening "A Faust Overture," Wagner, played by May R. Randall, Viola S. Borbein, Leo V. Zumsteg and Elsie Schulz showed excellent technic, good tone and fine ensemble work on the part of the young pianists.

Next on the program came Waldemar C. Keital, the talented blind pupil, whose rendition of the "Erlking," Schubert-Liszt brought forth hearty and prolonged applause from the audience.

Two numbers, "Dance Orientale" and "Dance Pastorale," Chaminade piano duets, were interpreted with great delicacy of feeling and technic by Olga Moellman and Mmc. Dr. Goldbeck. The piano solo "Caprices Brilliant"—Mendelssohn, was played with fine technic and style by Irene H. Stockho.

"Piano Concerto" in A major—Mozart—second movement played by Olinda Bollhorst. "Piano Concerto" G minor—Mendelssohn, second movement played by Martha I. Kamp and third movement by Gertrude A. Heintz, received scholarly interpretation; a finished style and technic being possessed by the three performers.

The piano solos Rhapsodic Hongroise No. 6—Liszt and "Scherzo" in B flat minor—Chopin, were brilliantly played by Pearl E. Du Benrick and Miss Willie Blair. Both numbers were given an artistic interpretation that showed a thorough understanding of the compositions.

Moschele's "Homage to Haendel" duet for two pianos, played by T. Ursula Dougherty and William Rushing, was given with artistic finish and excellent technical execution.

The piano solo Liszt—"Don Giovanni Fantasia" received a magnificent interpretation by Lucille Ruchmkorf, who possesses great strength of tone and technic. "The Trout"—Schubert-Heller and "Dream of Home"—Goldbeck, were played by Olivia De Mette, showing an unusually facile technic, the second number being played with most sympathetic feeling. "Piano Concerto"—D minor of Rubenstein, was one of the most enjoyable numbers on the program. Edna B. Murray was most heartily encored for a truly magnificent rendition of the first movement. Florence Medart and Ernst W. Daab in the



second and third movements played admirably with artistic finish and warmth of interpretation.

The vocal numbers were contributed by Norma L. Boehm and Ella J. Nollan. The former, who possesses a flexible high soprano, sang her number "Dear Heart"—Mattei—delightfully. The latter, whose voice is of unusual strength, warmth and beauty of tone, sang "Elsa's Dream" from Lohengrin-Wagner, in a manner to evoke much enthusiasm and favorable comment. A particularly distinct enunciation added greatly to the beauty of these numbers.

The Dramatic Art Department was represented by Ruth Mulvihill, who gave a beautiful scene from "Ben Hur"—Wallace.

She gave a marvelous interpretation of the two characters, which for depth of pathos and character portraiture was worthy of a professional.

The violin numbers were given by Herbert L. Stein and August Schmitt, an artist graduate of 1907. Mr. Stein played a group of three numbers, "Melodie on G string"—Hubay—"Souvenir"—Dradla—and "Serenade"—Ambrosio, in a scholarly manner. His tone is even and true and he plays with delicacy of execution and feeling.

Mr. Schmitt's number, the exceedingly difficult Sarasate—"Fantasie de Concert" was one of the popular numbers of the evening. He has remarkable technic, true intonation, good expression and finished style.

Charles Galloway, accompanied some of the numbers in his usual supporting manner.

A string Quintett composed of Sig. Guido Parisi, Arno Waechtler, J. Boehmen, P. G. Anton, Robert Buhl and Prof. Poppen, Organ, accompanied all piano Concertos, Quartets, etc., adding greatly to the fine ensemble playing.

At the close of the program, H. W. Becker, A. M., was introduced by Director Strassberger and made a most pleasing and statistical address, highly complimenting both faculty and students on the admirable system and excellent methods and system of the Conservatories.

In the course of his remarks he spoke of the loss the faculty had recently suffered in the death of the eminent Dr. Robt. Goldbeck.

At the close of his address, Director Strassberger presented the Diplomas, Certificates, Statements and Medals to the respective graduates.

PRICE LIST

For a Term of One Month

Nine Lessons in a Month, for eight months during the year, if pupil takes two lessons in a week. The others, eight lessons a month.

Five Lessons in a Month, for four months during the year, if pupil takes one lesson in a week. The others, four lessons a month.

All sheet music is furnished **free of charge** in the Piano, Vocal and Violin Department (unless mentioned) and remains the property of the pupil.

TUITION FEE PAYABLE STRICTLY IN ADVANCE.

Six per cent discount will be allowed pupils paying for six months in advance.

No deductions allowed for temporary absence or lessons discontinued. Exceptions will be made in cases of illness of several weeks' duration, if previous written notice has been given to the office.

Excuses by 'phone not accepted.

Piano Department

	One 30 min. lesson weekly	Two 20 min. lessons weekly	Two 30 min. lessons weekly
Primary Course—			
(Children under 10 years).per month	\$ 3.00	\$ 3.75	\$ 5.00
(Pupils over 10 years).....per month	4.00	5.50	7.50
Preparatory Course—			
With lady teachers.....per month	4.00	5.50	7.50
With gentlemen teachers.per month	4.50	6.00	8.50
Main Course—			
With lady teachers.....per month	4.50	6.00	8.50
With gentlemen teachers.per month	5.50	7.50	10.50
Certificate Courseper month	6.50	8.50	12.50
Graduating Course—			
With gentlemen teachers.per month	8.00	10.75	15.00

PIANO HIGH SCHOOL DEPARTMENT.

Graduates of—			
First and Second Degrees per month	\$10.50	\$13.50	\$20.00
Third Degree, etc.....per month	12.00	15.50	23.00

TEACHERS' NORMAL COURSE.

For Teachers—			
30 weeks' lessons (one 2½ hours per week and 10 lecture lessons (books extra), a year.....			\$15.00
For Pupils—			
30 weeks' lessons (one 2½ hours per week) (books extra), a year			12.00

Violin Department

	One 30 min. lesson weekly	Two 20 min. lessons weekly	Two 30 min. lessons weekly
Primary Course—			
(Children under 10 years) per month	\$ 3.00	\$ 3.75	\$ 5.00
(Pupils over 10 years).....per month	4.00	5.50	7.50
Preparatory Courseper month	4.50	6.00	8.50
Main Courseper month	5.50	7.50	10.00
Certificate Courseper month	6.50	8.50	12.50

VIOLIN HIGH SCHOOL DEPARTMENT.

Graduates of—			
First and Second Degrees (Music extra)per month	\$ 8.00	\$10.50	\$15.00
Third Degree, etc. (Music extra)per month	8.50	11.50	16.00

CLASS LESSONS.

Class of four pupils, one 40 min. lesson per week, each..per month	\$3.00
Class of four pupils, one 60 min. lesson per week, each..per month	4.00

Vocal Department

	One 30 min. lesson weekly	Two 20 min. lessons weekly	Two 30 min. lessons weekly
Primary Courseper month	\$ 5.50	\$ 7.50	\$10.00
Preparatory Courseper month	5.50	7.50	10.00
Main Courseper month	6.50	8.50	12.50
Certificate Courseper month	7.50	9.50	14.00

VOCAL HIGH SCHOOL DEPARTMENT.

Graduates of—			
First and Second Degrees (Music extra)per month	\$ 8.00	\$10.50	\$15.00
Third Degree, etc (Music extra)per month	9.50	12.50	18.00

PRIVATE VOCAL CLASSES.

Class of three pupils, one 60 min. lesson per week, each..per month	\$5.50
Class of four pupils, one 60 min. lesson per week, each..per month	4.50

PUBLIC SCHOOL MUSIC (Music extra).

One 30 minute lesson weekly.....per month	\$ 6.50
Two 30 minute lessons weekly.....per month	12.50
One 60 minute Class lesson weekly.....per month,each	2.50

VIOLONCELLO.

Preparatory Course—			
One 30 minute lesson weekly.....per month	\$ 5.50		
Two 30 minute lessons weekly.....per month	10.00		
Advanced Course—			
One 30 minute lesson weekly.....per month	\$ 7.50		
Two 30 minute lessons weekly.....per month	14.00		

HARMONY, COUNTERPOINT, COMPOSITION, CANON, FUGUE AND ORCHESTRATION.

Class of ten or more, one 75 min. lesson weekly, each..per month	\$ 3.25
Class of five or more, one 60 min. lesson weekly, each..per month	5.00
One 30 min. private lesson weekly (C. Galloway).....per month	9.00
One 30 min. private lesson weekly (R. Poppen).....per month	6.50

ORGAN.

One 60 minute private lesson weekly (C. Galloway)....per month	\$15.00
Two 60 minute private lessons weekly (C. Galloway)....per month	29.00
Single lessons, 60 minutes each (C. Galloway).....per month	3.50

Elocution and Dramatic Art

	Preparatory Courses	Graduating Courses
One 30 minute lesson per week.....per month	\$ 4.50	\$ 6.50
Two 20 minute lessons per week.....per month	6.00	8.50
Two 30 minute lessons per week.....per month	8.50	12.50
Class of six or more, one 60 min. lesson weekly..per month, each	\$ 2.50	
Class of eight or more, one 75 min. lesson weekly..per month, each	2.00	

ZITHER, MANDOLIN, GUITAR AND BANJO.

	Preparatory Courses	Graduating Courses
One 30 minute lesson per week.....per month	\$ 4.50	\$ 6.50
Two 20 minute lessons per week.....per month	6.00	8.50
Two 30 minute lessons per week.....per month	8.50	12.50
Class of six or more, one 60 min. lesson weekly..per month, each	\$ 2.50	
Class of eight or more, one 75 min. lesson weekly..per month, each	2.00	

CORNET, OBOE, FLUTE, CLARINET.

And all other Orchestra and Band Instruments.

One 30 minute private lesson weekly.....per month	\$5.00
Two 30 minute private lessons weekly.....per month	9.00

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One 1½-hour Lesson Weekly.

For pupils of these Conservatories, each.....per month	\$ 0.50
For other pupils and members, each.....per month	1.00

PIANO TUNING.

One 60 minute private lesson weekly.....per month	\$20.00
Two 60 minute private lessons weekly.....per month	30.00
Single lessons, 60 minutes each.....per month	5.00
Rent for a piano for the use of practice tuning.....	5.00

STAGE AND FANCY DANCING.

Class of four, a term of six 90 min. lessons (pianist inc.)....each	\$ 8.00
Class of two, a term of six 75 min. lessons (pianist inc.)....each	12.00
Private lessons, a term of six 60 min. lessons (pianist inc.).....	15.00
A single private 60 minute lesson (pianist inc.).....	3.00
Rates for ballroom dances (see special circular).	

GRADUATING FEES.

Statements (of independent) Course.....each	\$ 5.00
Certificate and Private Course.....each	8.00
Teachers' Course, \$10.00; Postgraduating Course.....	15.00
Artists' Course	18.00
Degree of Bachelor, Master, and Doctor of Music.....each	25.00
Monogram and Class Pins.....each	2.50

PIANO RENT.

Rent for piano to practice at home, per month...\$3.00, \$4.00 and \$5.00	
Rent for piano and room to practice at the Conservatories:	
Two hours every day.....per month	\$ 4.00
Three hours every day.....per month	5.00

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Lessons Every Tuesday
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Select Parties

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Lesson every Tuesday and Friday
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\$6.00 a term (12 lessons) for each person. Special terms for more than one in a family.

\$5.00 a term each person for clubs of 8 persons or more.

\$8.00 a Season Ticket (good for the whole season) only for former pupils. Parties extra.

These departments are in charge of Prof. F. Leslie Clendenen for adult classes, and Mme. Letita Palmer-Cirode for children classes; these classes are attended only by the best class of people who prefer to visit a more private school, where a thorough knowledge of dancing and deportment can be better obtained than elsewhere, all classes being limited, the instructor is enabled to pay more personal attention to every individual pupil.

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